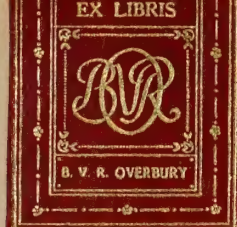


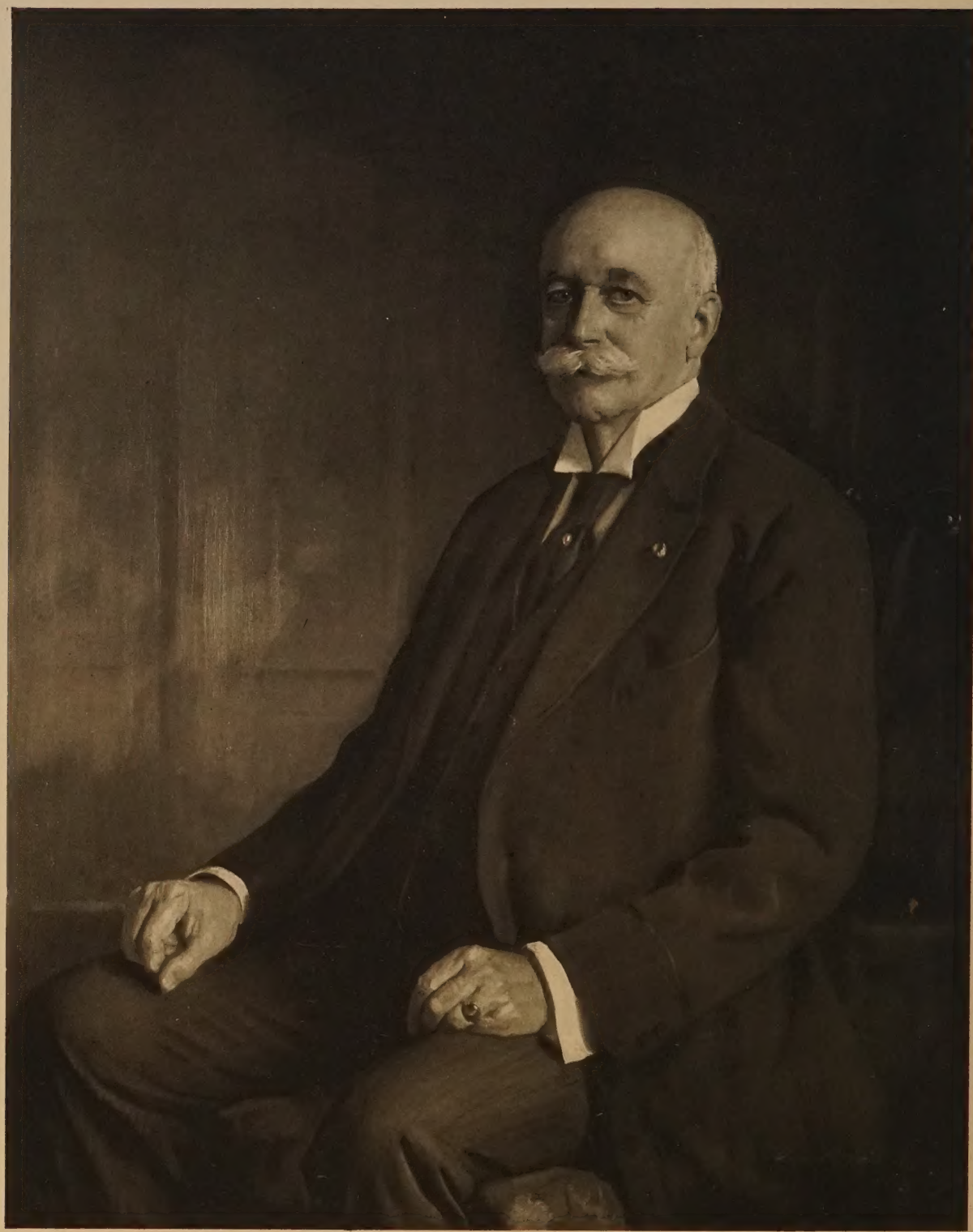
A CATALOGUE OF SOME OF THE
PAINTINGS OF THE BRITISH
SCHOOL IN THE COLLECTION OF
HENRY EDWARDS HUNTINGTON
AT SAN MARINO, CALIFORNIA





60-

PAINTINGS
OF THE BRITISH SCHOOL



A CATALOGUE OF SOME OF THE
PAINTINGS OF THE BRITISH
SCHOOL IN THE COLLECTION OF
HENRY EDWARDS HUNTINGTON
AT SAN MARINO, CALIFORNIA

By MAURICE W. BROCKWELL

1925
PRIVATELY PRINTED
NEW YORK



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“NOT FOR THY SAKE ONLY WRYTE I THIS STORIE”

—*Chaucer*

PREFATORY NOTE

IF the charming little city of Pasadena, near which San Marino, Cal., is situated, really derives its name from the Chippewa Indian language and justly signifies the "Crown of the Valley," then it may without further ado be conceded that the estate, the gardens and the buildings of Mr. Henry E. Huntington grace the whole country-side. Strange as it may seem, the residence was not begun until 1909, and the Library even later. If the literary treasures contained within the latter are paramount, the works of art housed in the former are no less outstanding in their importance. It must not, however, be imagined that Mr. Huntington's artistic acquisitions have been limited to the study of eighteenth and early nineteenth century British paintings. Yet, even in that field, his enterprise has been wide-reaching and his expenditure lavish, as all the world knows.

It is to be hoped that some indication of his purposeful endeavour and princely achievement may be revealed by a close study of the following pages.

MAURICE W. BROCKWELL.

London, 1924.

LIST OF PAINTINGS

[Arranged and numbered in order of position on walls.]

1. Portrait of Mr. H. E. HUNTINGTON, *Frontispiece* Oswald Birley, M.C.
2. Mrs. Jeremiah Milles George Romney
3. Mr. Jeremiah Milles George Romney
4. Mrs. Siddons as "The Tragic Muse" Sir Joshua Reynolds, P.R.A.
5. Diana, Viscountess Crosbie Sir Joshua Reynolds, P.R.A.
6. Penelope, Viscountess Ligonier Thomas Gainsborough, R.A.
7. Edward, Viscount Ligonier Thomas Gainsborough, R.A.
8. Jane, Countess of Harrington Sir Joshua Reynolds, P.R.A.
9. Mrs. Edwin Lascelles Sir Joshua Reynolds, P.R.A.
10. The Hon. Mrs. Cunliffe Offley Sir Thomas Lawrence, P.R.A.
11. "Little Red Riding Hood" Sir Thomas Lawrence, P.R.A.
12. "The Blue Boy" Thomas Gainsborough, R.A.
13. "The Cottage Door" Thomas Gainsborough, R.A.
14. "The Young Fortune Teller" Sir Joshua Reynolds, P.R.A.
15. "The Marriage of the Adriatic" J. M. W. Turner, R.A.
16. Lady Beauchamp John Hoppner, R.A.
17. Mrs. Ralph Willett George Romney
18. Anne, Duchess of Cumberland Thomas Gainsborough, R.A.
19. Juliana, Lady Petre Thomas Gainsborough, R.A.
20. Frances, Marchioness Camden Sir Joshua Reynolds, P.R.A.
21. Mrs. Mears Thomas Gainsborough, R.A.
22. Mrs. Henry Beaufoy Thomas Gainsborough, R.A.
23. Lavinia, Countess Spencer and her Son Sir Joshua Reynolds, P.R.A.
24. Mrs. Bedford and her Son John Hoppner, R.A.
25. Mrs. Penelope Lee Acton George Romney
26. "The Beckford Children" George Romney
27. Mrs. Susannah Lee Acton George Romney
28. Master William Blair Sir Henry Raeburn, R.A.
29. Emma, Lady Hamilton George Romney
30. Lady Caroline and Lady Elizabeth Spencer George Romney
31. Georgiana, Duchess of Devonshire Sir Joshua Reynolds, P.R.A.
32. Charles Frederick Abel Thomas Gainsborough, R.A.
33. Mrs. Francis Burton George Romney
34. A View on the Stour, Near Dedham John Constable, R.A.

PAINTINGS
OF THE BRITISH SCHOOL

HENRY EDWARDS HUNTINGTON

BY

OSWALD BIRLEY, M.C.

HENRY EDWARDS HUNTINGTON

BY

OSWALD BIRLEY, M.C.

(Contemporary)

THREE-QUARTER length, seated erect, turned three-quarters to the left, looking at the observer; wearing a black coat, morning dress; his hands placed before him. Grey background, suggesting a panelled room.

Henry Edwards Huntington, the son of Solon Huntington (1812-1890) by his wife Harriet Saunders (1821-1906), was born at Oneonta, N. Y., February 27th, 1850. He married, on November 17th, 1873, Mary Alice Prentice, by whom he had one son and three daughters. He married, on July 16th, 1913, Arabella Duval, widow of Collis Potter Huntington (1821-1900); she died in 1924.

Henry E. Huntington, at the age of 17 began life in a hardware business in Oneonta, obtaining two years later a position in a wholesale hardware store in New York City. Shortly afterwards he was employed by his uncle, Collis P. Huntington, at St. Albans, W. Va., in connection with work for building the Chesapeake and Ohio Railroad. In 1880 he began his active and eventful career in railroad building and management, several lines in time coming under his direction. On the death of his uncle, Collis P. Huntington, in 1900, that gentleman's vast railroad interests came under the control of Henry E. Huntington. The latter in time turned his attention to shipbuilding, real estate and electric railways, acquiring control of the street railroads in Los Angeles, Cal., and constructing the elaborate interurban electric system now operating in Southern California. His industrious activities in connection with the Southern Pacific Railroad and other kindred enterprises will long be remembered. Mr. Huntington has received the honorary degree of LL.D. from New York University, University of Southern California, University of California, and Occidental College of Pasadena, California. He is an honorary member of Phi Beta Kappa fraternity (College of William and Mary, Williamsburg, Virginia).

An ardent book collector for the last half-century, he has formed the finest library in private hands in the United States. His collections in the field of American and English history and literature are the most important in this country, his incunabula are pre-eminent, and his Shakespeares take precedence over any other collections in the world.

Canvas, 50 inches by 40 inches. Painted 1924.

Exhibited at New York, Duveen Galleries, 1924.

MRS. JEREMIAH MILLES

BY

GEORGE ROMNEY

MRS. JEREMIAH MILLES

BY

GEORGE ROMNEY

(1734-1802)

FULL length, standing towards the left, her eyes to the spectator. She wears a loose, low-cut white gown, blue sash, and a red velvet cloak which is thrown back, and white satin shoes. She leans her right arm on a pedestal; her left hangs by her side. Landscape background to the left; trees in the right background.

Rose Gardiner, of Pishobury, Sawbridgeworth, Hertfordshire, was born in 1757. She married Jeremiah Milles, of Pishobury, by whom she had a daughter Rose, who, 10 May, 1826, married Rowland Alston, Esq., of Sharnbrook, who, born 7 June, 1782, was M. P. for Hertfordshire, 1835, and who served in the 3rd Guards with the Expedition to Copenhagen, 1807. She died 21 May, 1835, aged 78.

According to "Romney's Memoirs," published in 1830 by the Rev. John Romney, the painter's son, this portrait, together with that of Mr. Jeremiah Milles, appeared bracketed together and the date "1783" was written against them. From this it may be inferred that the portraits were commenced in 1780, as the record of sittings shows, and that they were finished in 1783.

These companion pictures, together with a portrait of Miss Harriot Milles, a sister of Mr. Jeremiah Milles, reached the country house of the Milles family at Pishobury just before the death of Mr. Jeremiah Milles in 1786. Mrs. Milles refused to have the pictures unpacked; they were, therefore, put away in the lumber room and they remained there until her death in 1835. They were then all sent to Bycullah Park, Enfield, where they were for the first time hung. In the course of time these companion portraits passed to Rose Milles, who had married Rowland Alston, Esq. Subsequently they became the property of one of their sons, Sir Francis Beilby Alston, K.C.M.G.

Canvas, 93 inches by 57 inches. Painted 1780-1783.

Exhibited at Burlington House, 1875, No. 264.

Acquired from SIR JOSEPH DUVEEN.



MR. JEREMIAH MILLES

BY

GEORGE ROMNEY

MR. JEREMIAH MILLES

BY

GEORGE ROMNEY

(1734-1802)

FULL length, standing, in a landscape. Dressed in an old gold-coloured coat and knee breeches, red velvet gown thrown back, white neckerchief and cuffs and white stockings. Leaning his left arm on a pedestal; in his left hand he holds a partly open book in which is inserted the index finger. His right hand on his hip.

Jeremiah Milles was the eldest son of the Very Rev. Dr. Jeremiah Milles, Dean of Exeter, an eminent archæologist, and for several years President of the Society of Antiquaries, by his wife Edith Potter, a daughter of Dr. Potter, Archbishop of York. Dr. Milles died 13 Feb., 1784.

Jeremiah Milles was born in 1751. Matriculating at Oxford in 1768, he was elected a Fellow of Merton in 1775, and was called to the Bar at Lincoln's Inn in 1776. He died in 1786. He had two brothers, Thomas (born 1751) and Richard (born 1754); and two sisters, Harriot, who (born 1757) refused an offer of marriage from the Sixth Duke of Beaufort, and survived until 1822; and another sister who married a Captain Blake.

Jeremiah and his two brothers are mentioned in the *Early Diary of Frances Burney*, 1768-1778, Vol. 1, pages 234 and 243, in the notes of which the authoress inadvertently calls Jeremiah "James".

Jeremiah Milles married Rose Gardiner, by whom he had a daughter, Rose, who, 26 May, 1810, married Rowland Alston, Esq., of Sharnbrook. The portrait of Mrs. Jeremiah Milles, also by Romney, is in this collection.

Canvas, 93 inches by 57 inches. Painted 1780-1783.

Exhibited at Burlington House, 1875, No. 259.

Formerly in the collection of the MILLES family at Pishobury, subsequently at Bycullah Park, Enfield; afterwards the property of ROSE MILLES, who had married ROWLAND ALSTON, ESQ., and eventually in the possession of SIR FRANCIS BEILBY ALSTON, K.C.M.G.

Acquired from SIR JOSEPH DUVEEN.



MRS. SIDDONS
AS "THE TRAGIC MUSE"

BY

SIR JOSHUA REYNOLDS, P.R.A.

MRS. SIDDONS AS "THE TRAGIC MUSE"

BY

SIR JOSHUA REYNOLDS, P.R.A.
(1723-1792)

FULL length, seated classical figure more than life-size. Wearing an amber and green low-cut gown with full white sleeves to the elbows and a brown cloak spread across the knees. One foot on the foot-stool, which is set on clouds forming the foreground. Light brown hair with a plait falling on each shoulder. Her right hand, with the palm down, extended over an arm of her throne; her left elbow resting on the other arm of the throne, with the arm raised. A rope of pearls falling from the right shoulder and looped to form an ornament on the corsage; a tiara on her head. In the left background Crime, seen at half-length, holds a dagger in the right hand; in the right background Remorse, with mouth open, holds a two-handled cup of poison. Dark background with lowering sky. Inscribed along the hem of her gown: J. REYNOLDS, PINXIT, 1784.

Sarah Kemble, born at Brecknock in 1755, was the eldest daughter of Roger Kemble, actor and theatrical manager. She commenced her career as a singer but soon passed to tragedy. In her 18th year she married William Siddons, a performer in her father's company. Excelling in characters in which anguish, emotion and jealousy predominated, she retired from the stage in 1812 with a large fortune. She died in 1831.

Mrs. Siddons' own version of the circumstances attending the first sitting she gave for her portrait was that Reynolds requested her "to ascend your undisputed throne, and graciously bestow upon me some idea of the Tragic Muse. Upon which I walked up the steps and immediately seated myself in the attitude in which 'The Tragic Muse' appears".

The general conception is, beyond doubt, coloured with a strong reminiscence of Michelangelo's "Isaiah" on the ceiling of the Sistine Chapel, in the Vatican. Indeed, if Michelangelo had never painted his Prophets and Sybils, Reynolds would not have left us this picture as we now see it.



Perhaps the only creation of Sir Joshua, at once important and entirely successful, in which he put his theories of the great style into literal execution.—GRAVES AND CRONIN: *Reynolds*, 1899, VOL. III, page 898.

Nothing that Sir Joshua had attempted in combining a portrait with a work of imagination can compare with this wonderful work, and in it the genius of the painter appears to greater advantage than in any other of his works; there is no exaggeration in calling "The Tragic Muse" sublime.—LORD RONALD GOWER: *Reynolds*, 1902, page 103.

There is an inferior replica of this composition in the Dulwich Gallery, measuring 93 inches by 57 inches, and bearing a signature: "Joshua Reynolds, pinxit", and dated "1789". As the Dulwich Catalogue admits, their "version is inferior in execution to the other picture"—that in this collection. That date is peculiarly significant, seeing that that painting was thus executed five years later than the present work.

Canvas, 93 inches by 56 inches. Painted in 1784.

Engraved by F. Haward, A.R.A., J. Webb, S. W. Reynolds, H. Dawe, R. Josey, J. Bromley and A. Cardon.

Exhibited at the Royal Academy, 1784, No. 190; at the British Institution, 1813, No. 2, and in 1834, No. 113; at Burlington House, 1870, No. 79; at the Grosvenor Gallery, 1884, No. 55; at the New Gallery, 1891, No. 245; at the Grafton Gallery, 1894, No. 89; at Burlington House, 1896, No. 125.

Notwithstanding all the favourable criticism bestowed upon this noble work from the outset, it long remained on the artist's hands. Eventually C. A. DE CALONNE gave REYNOLDS the then considerable sum of 800 guineas, the largest amount that the President had ever received for a painting of so few figures. On the dispersal of the DE CALONNE collection by SKINNER and DYKE, 28 March, 1795, No. 97, it was sold to SMITH, of Norwich, who disposed of it privately to G. WATSON TAYLOR. At his sale at Christie's, 13 June, 1823, No. 64, it was purchased by EARL GROSVENOR, created Marquess of Westminster in 1831. It figured as one of the chief ornaments of the Grosvenor House collection, being hung in the Gallery in 1854, and in the Drawing Room (No. 91) in 1880. In 1921 it was sold by the SECOND DUKE OF WESTMINSTER.

Acquired from SIR JOSEPH DUVEEN.

DIANA, VISCOUNTESS CROSBIE

BY

SIR JOSHUA REYNOLDS

DIANA, VISCOUNTESS CROSBIE

BY

SIR JOSHUA REYNOLDS

(1723-1792)

FULL length, standing in a landscape, wearing a white silk gown which she is holding up with her right hand; gold scarf around her waist; her left hand is extended towards the right. Her hair dressed high.

The Hon. Diana Sackville, born 8 July, 1756, was the daughter of Lord George Sackville-Germain (third son of Lionel, Seventh Earl and First Duke of Dorset) by Diana, second daughter and co-heir of John Sambrooke. Lord George was created, 11 Feb., 1782, Baron Bolebrooke and Viscount Sackville of Drayton, County Northampton. Diana Sackville, 26 Nov., 1777, at the house of her father, married John, Second Earl of Glandore, Viscount Crosbie of Ardfert, and Baron Brandon; he was styled Viscount Crosbie, 1776-81; he succeeded to his father's peerage, 11 April, 1781. She died 29 August, 1814, aged 58.

Nothing can be imagined more animated than the whole attitude of "Viscountess Crosbie". She appears literally to be scudding across the landscape, full of the joy and zest of life at its best and fullest.—LORD RONALD GOWER: *Reynolds*, 1902, page 90.

It is said that Sir Joshua, arriving at Ardfert to paint this portrait, had a first glimpse of his model running across the lawn. He was so delighted with her grace that he preferred to represent her in such a setting.

Canvas, 93 inches by 58 inches. Painted in Sept., 1777, just before her marriage. Exhibited at the Royal Academy, 1779, No. 251, as "A Lady, whole length"; Exhibited at Burlington House, 1884, No. 148; 1891, No. 136; at the Franco-British Exhibition, 1908, No. 45.

Engraved by W. Dickinson, James Scott and R. S. Clouston. A first state by W. Dickinson fetched 700 guineas in the Meinertzhagen sale at Christie's in 1910; an unique impression of it "before the lettering and with the arms only" fetched more than £1408, in Paris on 21 Nov., 1913.

Formerly in the collections of WILLIAM TALBOT CROSBIE, SIR CHARLES TENNANT, BART., and SIR EDWARD P. TENNANT, created BARON GLENCONNER, of the Glen, 1911. In the Catalogue of the Tennant Collection, 1920, No. 32.

Acquired from SIR JOSEPH DUVEEN.



PENELOPE, VISCOUNTESS LIGONIER

BY

THOMAS GAINSBOROUGH, R.A.

PENELOPE, VISCOUNTESS LIGONIER

BY

THOMAS GAINSBOROUGH, R.A.

(1727-1788)

FULL length, standing, wearing a white dress cut low at the neck, with short tight sleeves, which, looped up with pearl ornaments, widen at the elbows with deep lace frills; round her waist a bluish-grey and gold sash; a red rose at her bosom. Her gaze is directed slightly towards the left. She rests her head, with her hair dressed high, against the fingers of her left hand, with her elbow on a pedestal upon which stands a bronze statuette. Her right hand rests on her hip. In the right foreground a bust of a child and a bust of a bearded man are placed on drawings which rest on a chair. In the left over a low wall is a landscape background with a path leading to a Martello tower. A dark red curtain in the right background.

Penelope, daughter of George Pitt of Strathfield-Saye, Esq., afterwards First Baron Rivers by his wife Penelope, sister and heir of Sir Richard Atkins, Sixth Bart., was born 23 Feb., 1749. She married 16 December, 1766, at the British Embassy, Paris, as his first wife, Edward, Second Viscount Ligonier, by whom, in 1771, she was divorced. Subsequently she married 4 May, 1784, at Northampton, Private Smith of his Majesty's regiment of Royal Horse Guards Blue.

Our most brilliant example of this many-gifted painter is, however, "The Lady Ligonier". Something of the Pitt air of over self-reliance is in her flashing eyes and expressive features.—*The Times*, LONDON, 5 January, 1881.

Canvas, 94½ inches by 62 inches. Painted in February, 1771.

Exhibited at the Royal Academy, 1771, No. 75; at the International Exhibition, 1862, No. 49; at Burlington House, 1881, No. 177; at Berlin, 1908, No. 29; and at New York, 1914, No. 6.

She was painted also by Sir Joshua Reynolds.

Formerly in the collections of LORD RIVERS, GENERAL PITT-RIVERS, A. C. RIVERS, Esq., and ASHER WERTHEIMER, Esq.

Acquired from SIR JOSEPH DUVEEN.



EDWARD,
SECOND VISCOUNT LIGONIER

BY

THOMAS GAINSBOROUGH, R.A.

EDWARD,
SECOND VISCOUNT LIGONIER

BY

THOMAS GAINSBOROUGH, R.A.

(1727-1788)

FULL length, standing, wearing a scarlet uniform and buff breeches; his face turned three-quarters to the right; resting his right arm on the saddle of his grey charger; holding his cocked hat in his right hand; his left, on the hilt of his sword. Landscape background.

The family traces its ancestors to Louis de Ligonier, Seigneur de Montenguet in Languedoc. The first Viscount Ligonier, of Clonmel, was created a peer in 1757 with special remainder to his nephew, and died unmarried at the age of 89, 28 April, 1770. The father of the subject of this portrait was Francis Augustus Ligonier, Colonel of 13th Dragoons; he died 25 Jan., 1746.

Edward, Second Viscount Ligonier, of Clonmel, was born in 1740. He entered the 2nd Dragoon Guards in 1752. He was Aide-de-Camp to Prince Ferdinand of Brunswick at the Battle of Minden, 1 August, 1759. On the death of his uncle in 1770, he succeeded to the Irish Viscountcy. He was, on 19 July, 1776, created an Irish Earl with the title of Earl Ligonier, of Clonmel. He became a Major-General in 1775 and Lieut.-General in 1777. He died in 1782 without issue.

In 1767 he married, firstly, Penelope, daughter of George Pitt, First Lord Rivers; he divorced her by Act of Parliament on 7 Nov., 1771; she, in 1784, married Captain Smith. In 1773, he married, secondly, Lady Mary Henley, third daughter of Robert, First Earl of Northington; and she, on his death in 1782, married, secondly, the Second Viscount Wentworth.

Gainsborough painted also the portrait of the Viscount Ligonier's first wife, Penelope, which is also in this collection.

Canvas, 94 inches by 62 inches. Painted in 1771.

Exhibited at the Royal Academy, 1771; at the Old Masters, Burlington House, 1881; at Berlin, 1908; and at New York, 1914, No. 5.

Formerly in the collections of LORD RIVERS, GENERAL PITT-RIVERS, A. C. RIVERS ESQ., ASHER WERTHEIMER, ESQ.

Acquired from SIR JOSEPH DUVEEN.



JANE, COUNTESS OF HARRINGTON

BY

SIR JOSHUA REYNOLDS, P.R.A.

JANE, COUNTESS OF HARRINGTON

BY

SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792)

FULL length, standing on a terrace which is paved, turned slightly towards the left, leaning against a low balustrade on which, on the right, is a large stone vase; and her right hand extended. She wears a pink classical dress with long full sleeves lined with grey-blue, a sash of a lighter blue and a pink mantle. Her thin white silk under-robe is trimmed with gold on the left shoulder. White feather headdress, with a pink ribbon. Blue sky, cloud cumuli.

Jane Fleming, daughter of Sir John Fleming, Bart., of Brompton Park (died 1763), was born, probably at Brompton, in 1755. Her mother Jane, only daughter of William Coleman of Gornby, Esq., married, secondly, in 1770, Edwin Lascelles, Esq., who in 1790 was created Lord Harewood; he died in 1790.

Jane Fleming, 23 May, 1779, married Charles, Third Earl of Harrington, who, born 20 March, 1753, was from 1756-1779 styled Viscount Petersham. He was Lieut.-Colonel of the 3rd Foot Guards and Aide-de-Camp to General Burgoyne in the American War in 1777, becoming a General in the Army in 1802. He succeeded to the Peerage, 1 April, 1779. Commander-in-Chief of the Forces in Ireland, 1805-1812, and Ambassador to Berlin in 1805, he was appointed Constable of Windsor Castle in 1812. He died 15 Sept., 1829, at Brighton, having had seven sons and three daughters.

Jane, Countess of Harrington, died at St. James's Palace, 2 Feb., 1824, and was buried at Westminster Abbey.

Canvas, 93 inches by 57 inches. Painted in March, 1779, shortly before her marriage; this forms a companion picture to the full length of her mother (Mrs. Edwin Lascelles), painted by Sir Joshua in the same year and still accompanying it in this collection.

Engraved by Richard Smythe in 1912.

Exhibited at the British Institution, 1813, No. 92; at New York, 1914, No. 8.

Formerly in the collection of the EARL OF HARRINGTON at Elvaston Castle, Derby.

Acquired from SIR JOSEPH DUVEEN.



MRS. EDWIN LASCELLES

BY

SIR JOSHUA REYNOLDS, P.R.A.

MRS. EDWIN LASCELLES
(Afterwards Lady Harewood)

BY

SIR JOSHUA REYNOLDS, P.R.A.
(1723-1792)

FULL length, seated on a bank, with rising ground and shrubs behind her; sunset sky on the left. In a yellow-brown low-cut gown, with a light green mantle by her side. Her right hand, across her lap, holds back her gown from the water which pours from the large vase at her side.

Jane, only daughter of William Coleman of Gornby, County Devon (by Jane, seventh daughter of Sir William Seymour, Fifth Bart., and sister of Edward, Eighth Duke of Somerset), married, firstly, 4 July, 1753, John Fleming, afterwards Sir John Fleming, Bart., of Brompton Park (died 1763). She married, secondly, 31 March, 1770, in Upper Brook Street, as his second wife, Edwin Lascelles (1713-1795), who, 9 July, 1790, became Baron Harewood, of the first creation. She died 11 April, 1813, aged 81, and was buried beside her first husband in Westminster Abbey. Her daughter by her first husband, Sir John Fleming, Bart., had in 1779 married Charles, Third Earl of Harrington.

The family of Lascelles is said to derive its name from the village of Lassele in Normandy, and traces back at least as far as Humphrey Lascelles, *circa* 1087. The name Lascelles is put down by Leland as on the Rolls of Battle Abbey. Harewood has been described as "a fortunate place blessed with much natural beauty and fertility, with an entire dismantled castle, a modern palace surrounded by a wide extent of pleasure grounds and plantations".

Canvas, 93 inches by 57 inches. The costume points to the picture having been painted in 1779, the same year as Sir Joshua's portrait of her daughter, Jane, Countess of Harrington, to which, in this collection, moreover, it forms a companion.

Exhibited at New York, 1914, No. 9.

From the collection of the EARL OF HARRINGTON at Elvaston Castle, Derby, and inherited by the COUNTESS OF HARRINGTON from her mother, LADY HAREWOOD, in 1813.

Acquired from SIR JOSEPH DUVEEN.



THE HON. MRS. CUNLIFFE OFFLEY

BY

SIR THOMAS LAWRENCE, P.R.A.

THE HON. MRS. CUNLIFFE OFFLEY

BY

SIR THOMAS LAWRENCE, P.R.A.

(1769-1830)

NEARLY full length, seated towards the right under a tree and wearing a white dress, with a high waist-line, and a small white cap. A yellow mantle falls from her right shoulder and in part covers the back of the seat, and on it sits a King Charles spaniel which has a pink ribbon round its neck. Her left arm is extended and rests on her knee, her right leg being crossed over her left. She has a fresh complexion and strongly marked features. In the right background, a mountainous landscape with a glowering sky.

Emma Crewe was the daughter of John Crewe, afterwards First Lord Crewe, by his wife Frances, daughter of Fulke Greville of Wilbury, Wilts. Her father (1742-1829), having been 48 years in Parliament, was under the Fox ministry created, 25 Feb., 1808, Baron Crewe of Crewe. This peerage was obtained for him by Fox, who "preferred Mrs. Crewe to all women living," although that lady "never lost an atom of character, I mean, female honour," and "loved high play and dissipation but was no sensualist". When the Prince of Wales made the well-known toast of "True Blue and Mrs. Crewe" at a banquet given in Mrs. Crewe's house to celebrate Fox's re-election for Westminster in 1784—the colours of which were blue and buff—she in return gave the toast: "Buff and Blue, and All of You". She died 23 December, 1818.

Emma Crewe married, 21 April, 1809, Foster Cunliffe (1782-1832), of Acton Park, near Wrexham, elder son but not heir of Sir Foster Cunliffe, Bart. He, in 1829, in right of his wife, assumed with her the additional name of Offley of Madeley, County Stafford. She died 15 Feb., 1850.

Canvas, 50 inches by 40 inches. Painted about 1800-1805, in conjunction with Sir Edward Landseer, R.A.

Engraved by Scott Bridgewater.

Exhibited at the Grosvenor Gallery, 1888, No. 108; and at Agnew's, 1904, No. 18. Formerly in the collection of the FIRST LORD HOUGHTON, and of the SECOND LORD HOUGHTON, created Marquess of Crewe in 1911.

Acquired from SIR JOSEPH DUVEEN.



“LITTLE RED RIDING HOOD”

BY

SIR THOMAS LAWRENCE, P.R.A.

“LITTLE RED RIDING HOOD”
(Miss Emily Anderson)

BY

SIR THOMAS LAWRENCE, P.R.A.
(1769-1830)

FULL length; life-size; in full front; the head crowned with black curls, slightly inclined over the right shoulder. Wearing a short brown stuff dress, which is high-waisted, a blue sash, short sleeves; her white apron is thrown over her left arm, from the folds of which peep some yellow flowers; in her right hand she carries a shallow basin wrapped in a cloth. A large red scarf is over her head and shoulders and is tied under her chin in the form of a hood. Grey stockings and black shoes; the right foot advanced. She stands by the side of a stream which runs on the right; trees seen against a sunset sky in the right background; trees in shadow in the left background.

It is the portrait of Emily Anderson, daughter of William Anderson, of Ewdale, Cromarty Bay. It was painted in the grounds of Ewdale, and I believe that Lawrence had been up there for some time staying with William Anderson, and could not get any dress or position which in his opinion did justice to the beautiful girl, but that one evening, seeing her dressed as Red Riding Hood for a fancy dress dance, he decided at once, that in that dress, in a spot which he loved in the park, the picture would be perfect, and in that way he painted her. There is a story in the family that the great Duke of Wellington wished to marry her, when a nameless and rather poor Captain, and that her people would not consent; that she loved him truly, and died an old maid for his sake.—AUGUSTA GORDON WATSON, in a letter dated 22nd May, 1918.

Canvas, 63 inches by 45 inches. Painted about 1821-1822.

Engraved by Richard Lane, 1824; and by J. R. Jackson, 1843.

Exhibited at the Royal Academy, 1822, No. 300.

Formerly in the collections of WILLIAM ANDERSON, Ewdale, Cromarty Bay, Scotland; the REV. A. ANDERSON, and, later, in that of MRS. AUGUSTA GORDON WATSON, and her son LIEUTENANT FRANK A. ANDERSON.

Acquired from SIR JOSEPH DUVEEN.



“THE BLUE BOY”

BY

THOMAS GAINSBOROUGH, R.A.

“THE BLUE BOY” (Master Jonathan Buttall)

BY

THOMAS GAINSBOROUGH, R.A.
(1727-1788)

FULL length, life-size figure, standing on rising ground in a receding landscape. He wears a light-blue satin suit; knee breeches; his coat is edged with white and trimmed with white buttons; white bows at the knees and a Van Dyck collar; white lace cuffs on his slashed sleeves. In his right hand, which falls by his side, he holds his black felt hat which has a white feather in it; over his left arm, placed on his hip, hangs his blue cloak. Dark eyes, dishevelled hair with a curl falling on his forehead. Cloudy sky, with the setting sun glowing beyond the horizon.

Master Jonathan Buttall was the son of an ironmonger in an extensive way of business, who lived at 31, Greek Street (at the corner of King Street), Soho, London, between 1728 and 1768 when he died. Jonathan Buttall, the son, proved to be “one of the few friends most respected” by the painter who desired that he should attend his funeral at Kew in 1788. Having carried on the family business in Greek Street until 1796, when his effects as well as “Capital pictures and drawings by Gainsborough” were sold by Sharpe and Coxe, he died in Oxford Street, London, towards the close of 1805, being reputed “a gentleman whose amiable manners and good disposition will cause him to be ever regretted by his friends”.

This is, doubtless, “the portrait in a Van Dyck dress which achieved for Gainsborough a great success at the Royal Academy in 1770”—to quote Joseph Hogarth, the picture dealer, in addition to being that mentioned by Mary Moser, in 1770, as “the portrait of a gentleman in a Van Dyck habit in which Gainsborough is beyond himself”.

Sir Joshua Reynolds in his eighth Discourse on 10 Dec., 1778, averred that “the masses of light in a picture should be always of a warm, mellow colour, yellow, red or a yellowish-white,” while the “blue, grey or green colours should be kept almost entirely out of these masses”. In consequence, a story was long credited to the effect that “The Blue Boy” was produced by Gainsborough—and that in 1779—to confute the dictum of Sir Joshua. However, Sir Joshua’s statement in



Facsimile of a letter from SIR CHARLES J. HOLMES,
Director of the National Gallery, London, to SIR
JOSEPH DUVEEN, on bidding farewell to *The Blue Boy*,
after its exhibition in London, January, 1922.



Jan 24th 1922

Mr, Dear Dunsen

I saw the last. for the time being anyhow
of the Blue Boy this afternoon at ten minutes
past four; and feel bound to write these lines
to thank you & Mr. Huntington for the pleasure
which the sight of it has given to more than
50,000 people during the last three weeks.

It is indeed, a most brilliant thing, outshining
in its present condition all our English pictures
at Trafalgar Square. and when the natural mellow-
ing of the varnish during the next two or three years
has taken place its perfections will be enhanced.
And though its passing from us has been the cause
of universal regret. that regret has not been
tinged with bitterness. It is generally recognized that
while in the process of recovering from the war, the Nation

could not have paid the price which its fortunate
owner was able to afford. I hope myself they
will in some measure be consoled by the fine
Van Dyck men are acquiring. The Two Cavaliers from
the Lucas Collection - but the romance attaching
to the Blue Boy can alas! be counterpoised.

It was pleasant to be remembered by
you at Christmas. I hope you are well &
has you find an America satisfied at last
with the honesty of the British. I really have
been rather proud of my country lately in inter-
national affairs we seem to have behaved
sensibly, honestly & unselfishly. I trust
you have not been seriously bothered by
the Leonardo copy business. It was too
ridiculous. With all good wishes for 1922
(+ some gratitude for 1921!) Yours sincerely
C. Holmes

fact amounts to little more than the truism that splendid colour effect cannot be produced with cold colour. Seeing that Gainsborough had exhibited "The Blue Boy" eight years before this Discourse was delivered, a just repartee to the utterance of the President must be sought elsewhere.

Canvas, 70 inches by 48½ inches. Painted in 1770.

Engraved in colour by Scott Bridgewater.

Exhibited at the Royal Academy, 1770, No. 85; at the British Institution, 1814, No. 23, and 1834, No. 117; Manchester, 1857, No. 156; International Exhibition, 1862, No. 30; Burlington House, 1870, No. 91; and 1896, No. 129; Grosvenor Gallery, 1885, No. 62; Berlin, 1908, No. 63; the Franco-British Exhibition, 1908, No. 69; the National Gallery, London, 1922; and the Duveen Gallery, New York, 1922.

The full pedigree of this remarkable canvas may with some degree of certainty be set forth as follows:—It passed out of the possession of the BUTTALL family about 1796-98. It belonged to JOHN NESBITT, M.P., in 1802. In 1806 it belonged to JOHN HOPPNER, R.A., who died in 1810. Previous to 1814 it was acquired by EARL GROSVENOR, created Marquess of Westminster in 1831, and from him it passed to the SECOND MARQUESS (1795-1869), and to the THIRD MARQUESS (1825-99), who was created Duke of Westminster in 1874. In 1854 it hung in the Gallery. It figured in the Catalogue of the Grosvenor House collection in 1880 (No. 77), when hanging in the Drawing Room. Eventually it was sold by the SECOND DUKE, 1 Oct., 1921.

Acquired from SIR JOSEPH DUVEEN.

“THE COTTAGE DOOR”

BY

THOMAS GAINSBOROUGH, R.A.

“THE COTTAGE DOOR”

BY

THOMAS GAINSBOROUGH, R.A.

(1727-1788)

A PEASANT'S family assembled in rural solitude. The woman, in yellow-brown skirt and white bodice; her hair falls on her shoulders. One of the six children is hardly draped, and, seated on a sandy bank, holds in his left hand something that he is eating. In front of the door of the thatched cottage are two more of the children; one of them, with his back to the door, drinks soup from a spoon, while the bowl of soup is held by a fourth, who, clad in a red vest, kneels in front; a fifth, his right hand on his head and the forefinger of his left hand in his mouth, looks down at another who is sitting on a bank with a bowl in his lap. In the right foreground are luxuriant weeds, farther back is a gnarled and withered tree; the branches of another overhang the cottage, the door of which is open. In the left foreground is a stream running in torrent beneath a plank bridge; beyond it, a willow tree. In the distance, a field and green trees seen under a setting sun.

This beautiful scene, where serenity and pleasure dwell in every spot, and the lovely figures composed in the finest rural style, their situation worthy of them, forms a scene of happiness that may truly be called “Adam's Paradise”.—W. T. WHITLEY: *Gainsborough*, 1916, page 170.

Canvas, 57 inches by 46 inches. It is, doubtless, one of Gainsborough's later works and may be approximately dated as of 1776-78.

Engraved by Scott; and etched by Koepping.

Exhibited at the Royal Academy, 1780, No. 62; at the British Institution, 1834, No. 116; and 1859, No. 93; at the International Exhibition, 1862, No. 95; at Burlington House, 1871, No. 104; at the Burlington Club, 1871, No. 30; at the Grosvenor Gallery, 1885, No. 98; at Burlington House, 1895, No. 93; and at the Guildhall, 1902, No. 88.

Bought by T. HARVEY, Esq., of Catton, Norfolk, in 1786, it passed to MR. COPPIN, of Norwich, in 1807. It subsequently became the property of SIR JOHN LEICESTER, BART., created Lord De Tabley 10 July, 1826, and at his sale 7 July, 1827, No. 52, was bought by EARL GROSVENOR, created Marquess of Westminster, 1831. Sold by the SECOND DUKE, in 1921.

Acquired from SIR JOSEPH DUVEEN.



“THE YOUNG FORTUNE TELLER”

BY

SIR JOSHUA REYNOLDS, P.R.A.

"THE YOUNG FORTUNE TELLER"

BY

SIR JOSHUA REYNOLDS, P.R.A.
(1723-1792)

TWO whole-length standing portraits, Lord Henry Spencer and his sister Lady Charlotte Spencer in an "Italian" landscape. The former in a Van Dyck dress, and on the right, has placed his hand in the right hand of his sister who is in the attitude of one who would "tell his fortune".

Lord Henry John Spencer, born 20 Dec., 1770, was the fifth child of George, Fourth Duke of Marlborough, K.G. He was M.P. for Woodstock, 1790; Secretary of Legation at the Hague; Envoy to Stockholm, 1793, and two years later to Berlin, where he died 3 July, 1795.

Lady Charlotte Spencer, the fourth child of the Duke, was born 18 Oct., 1769; she married 16 April, 1797, the Rev. Edward Nares, D.D., who was Regius Professor of Modern History and Languages in the University of Oxford and Vicar of Biddenden. Lady Charlotte Nares died 10 Jan., 1802.

Canvas, 55 inches by 44 inches. Painted in 1775, and recorded in Sir Joshua's accounts: "1775, Lord Henry and Lady Charlotte Spencer. First *olio e poi colori con cena senza olio*". It was paid for in 1780 (February) by the Duke of Marlborough.

Engraved by J. Jones; J. K. Sherwin; C. Turner, A.R.A.; S. W. Reynolds, and R. S. Clouston.

Exhibited at the Royal Academy, 1775, No. 235; at the British Institution, 1813, No. 94; at the National Portrait Exhibition, 1867, No. 693; at the Grosvenor Gallery, 1884, No. 46; at Glasgow, 1888, No. 198; at Burlington House, 1891, No. 137; and at Agnew's, 1902, No. 8.

Formerly in the collection of the DUKE OF MARLBOROUGH. Purchased by SIR CHARLES TENNANT, BART., created Baron Glenconner of the Glen in 1911. In the Catalogue of the Tennant Gallery, 1920, page 32, No. 33, but by a misprint there stated to have been painted in 1788.

Acquired from SIR JOSEPH DUVEEN.



“THE MARRIAGE OF THE ADRIATIC”

BY

J. M. W. TURNER, R.A.

“THE MARRIAGE OF THE ADRIATIC”

BY

J. M. W. TURNER, R.A.

(1775-1851)

A BRILLIANT morning on the Grand Canal. A long line of palaces, with the dazzling white Palazzo Grimani towering conspicuously on the right, stretches towards the extreme distance where the Rialto is seen; nearer, to the right, we see the Fondaco dei Tedeschi. The surface of the canal is covered with a multitude of boats and gondolas which are crowded with figures. On the quay are grouped a gaily dressed company, many of whom are kneeling near a richly decorated barge covered with gay rugs and banners. Immediately to the right is a flight of steps thronged with people; several of them lean over the parapet, while others in the adjoining buildings watch the episode supposedly enacted between Shylock and Antonio:—

ANTONIO:—*Hear me yet, Good Shylock.*

SHYLOCK:—*I'll have my bond.*

In the immediate foreground to the left is a floating landing-stage, decoratively presented. On it a brown-clad, bare-footed Franciscan monk, with folded hands, is evidently taking a subordinate part in the religious ceremony seen on the right. Near the monk are several Dominican nuns; other persons, gaily attired, near by. In the foreground, also, are pieces of wood and wicker floating in the water. Blue sky, with cloud cumuli.

It is manifest that none of the various incidents in the picture was intended to usurp the greater conception of Venice, the magnificent, the jewel lying on the blue bosom of the Adriatic, the city of stately palaces and gorgeous pageantry, imaginatively raised to its highest spectacular beauty.—R. RADCLIFFE CARTER in the *Ralph Brocklebank Catalogue*, 1904, No. 46.

Canvas, 59 inches by 44 inches. Painted about 1837.

Exhibited at the Royal Academy, 1837, No. 31; at Burlington House, 1880, No. 35; at the Walker Art Gallery, Liverpool, 1886; at the Guildhall, London, 1894, No. 97; at the Guildhall, 1899, No. 34; at Agnew's (Liverpool), 1902.

Painted for MR. RUSKIN, Senior. Purchased by RALPH BROCKLEBANK in 1874; in that collection at Haughton Hall, Cheshire, under the title “The Grand Canal, Venice, sometimes called the Marriage of the Adriatic”, until about 1922.

Acquired from SIR JOSEPH DUVEEN.



LADY BEAUCHAMP

BY

JOHN HOPPNER, R.A.

LADY BEAUCHAMP
(Afterwards Marchioness of Hertford)

BY

JOHN HOPPNER, R.A.
(1758-1810)

HALF length, the body turned very slightly to the left, and the gaze directed to the spectator. Powdered hair, dressed fully at the sides. She wears a wide, light straw hat trimmed with blue ribbons, a blue and white dress, cut low at the throat, a black satin and lace shawl over the shoulders, gray kid gloves on her hands crossed before her, and a bunch of jasmine in the bosom of her dress. Background of dense trees, with a glimpse of sky at the left.

Isabella Anne Ingraham Shepherd, eldest daughter and co-heir of Charles, Ninth Viscount Irvine. She married, as his second wife, on 20 May, 1776, Francis Seymour (Conway), Viscount Beauchamp (born 1719), created Earl of Yarmouth and Marquis of Hertford in 1793. He died on 14 June, 1794. The Marchioness outlived her husband forty years, she dying 12 April, 1834.

A very fine, powerful picture.—WILLIAM MCKAY, in *John Hoppner, R.A.*, page 16.

Canvas, 30 inches by 25 inches. Painted in 1784.

Exhibited at the Royal Academy, 1784, No. 64; at Burlington House (Old Masters) 1907, No. 124.

Formerly in the collection of JOHN C. F. RAMSDEN, Esq., Willinghurst, England.

Acquired from SIR JOSEPH DUVEEN.



MRS. RALPH WILLETT

BY

GEORGE ROMNEY

(1734-1802)

HALF LENGTH, turned three-quarters to the left but looking at the spectator. In a white dress and neckerchief, a pink cloak edged with fur, a large straw hat with pink ribbon, and a white veil which falls on her shoulders. Her hair is powdered; her gloved hands are clasped on her lap.

Charlotte Willett, the daughter of a Mr. Locke, of Clerkenwell, London, was born in 1746. She married, firstly, Samuel Strutt, Esq., Assistant Clerk in the House of Lords (he died 23 Jan., 1785); and, secondly, Ralph Willett, Esq., F.S.A., F.R.S., by special license at his house in Dean Street, Soho, on 15 May, 1786. She lived with her husband on his estate of Merly in Great Canford, Dorsetshire, until his death on 13 Jan., 1795; she then removed to the Dean Street residence where on 11 May, 1815, she died, at the age of 69. Her remains were buried in the South Cloister of Westminster Abbey.

Ralph Willett was the elder son of Henry and Elizabeth Willett, of the Island of St. Christopher. He was born in 1719, matriculated at Oriel College, Oxford, in 1736; studied at Lincoln's Inn, 1739, and inherited the family estates in the West Indies in 1740. He purchased Merly, near Wimborne, Dorsetshire, in 1751, and there built a noble mansion with a library that was remarkably rich in early printed books and in specimens of block-printing. A description of the library was printed in French and English in 1776, and was reprinted with 25 illustrations of the designs in 1795. A catalogue of the books in the library was distributed by Willett among his friends in 1790. His books were dispersed by Leigh and Sotheby in 1814, by order of his cousin, John Willett Adye, who inherited the Dorsetshire property.

Canvas, 30¼ inches by 25 inches. Painted about 1790.

Exhibited at the Grafton Gallery, 1894, No. 119.

Formerly in the collection of EARL DE GREY, and, later, of the MARCHIONESS OF RIPON.

Acquired from SIR JOSEPH DUVEEN.



“ANNE, DUCHESS OF CUMBERLAND”

BY

THOMAS GAINSBOROUGH, R.A.

"ANNE, DUCHESS OF CUMBERLAND"

BY

THOMAS GAINSBOROUGH, R.A.

(1727-1788)

HALF length, the body turned slightly to the left and the gaze directed towards the right. Powdered hair, dressed high; fresh complexion, blue eyes; the eye-brows strongly pencilled. An ear-ring in her right ear, a pearl ornament in her hair, pearls also adorn her dress which is pink and yellow and cut low. She holds a gold-striped gauzy mantle before her. Pearl bracelets; one ring on the small finger of the right hand. Neutral background.

Anne, eldest daughter of Simon (Luttrell) of Luttrellstown, Co. Dublin, Viscount Carhampton of Castle Haven, and Earl of Carhampton, and Judith Maria, daughter and eventually heiress of Sir Nicolas Lawes, many years Governor of Jamaica, was born 24 Jan., 1743, at St. Marylebone. She married, firstly, Christopher Horton of Catton Hall, Co. Derby; secondly, 2 Oct., 1771, in Hertford Street, Mayfair, H.R.H. Henry Frederick, Earl of Dublin and Duke of Cumberland and Strathearn, brother of George III. This marriage, following that of his brother, the Duke of Gloucester, five years previously, with the Dowager Countess of Waldegrave, was the occasion of the Royal Marriage Act of 1772, whereby the consent of the King is required before the age of 25, and the consent of Parliament after that age, to a marriage of the descendants of George II. of English birth.

Canvas, 36 inches by 28 inches.

Exhibited at Leeds, 1868, No. 1045; Burlington House, 1883, No. 206; Agnew's, 1899, No. 3; Franco-British Exhibition, 1908, No. 46; Paris, 1909, No. 8; Scott & Fowles Galleries, New York, March, 1912.

Formerly in the collection of LORD WENLOCK, who sold it to CHARLES WERTHEIMER, Esq.

Acquired from MESSRS. SCOTT & FOWLES.



JULIANA, LADY PETRE

BY

THOMAS GAINSBOROUGH, R.A.

JULIANA, LADY PETRE

BY

THOMAS GAINSBOROUGH, R.A.
(1727-1788)

STANDING in a landscape, and apparently ready to advance on to lower ground on the right; her head turned towards the left. In a lemon-yellow bodice and panniers, with a blue sash over a pale blue satin skirt; a white fichu over her shoulders; lemon-yellow sleeves, with white frills at the wrists. Her left arm, raised, grasps one end of a mantilla, the other end of which is effectively twisted round her right wrist. A narrow black ribbon round her neck; a large black hat with bows; powdered hair.

Juliana Barbara, younger daughter of Henry Howard, Esq., of Glossop, by his wife Juliana, daughter of Sir William Molyneux, Bart., was born at Darnal, Yorkshire, 25 June, 1769. A sister of Bernard Edward, Twelfth Duke of Norfolk, she married, secondly, 16 Jan., 1788, at the house of her mother in Great Marlborough Street, Robert Edward (Petre), Baron Petre of Writtle, who, born 1742, succeeded the same year to the peerage as Ninth Baron and died 2 July, 1801. Juliana, Lady Petre, died 16 April, 1833, and was buried at Ingatestone, Essex.

On 24 March, 1788, soon after she had returned from her honeymoon, it was announced that she "intended sitting to Mr. Gainsborough for her picture", and it was finished by 19 April. This must be, as the technique indicates, one of the very last of the works of Gainsborough, who, on the high tide of success, was suddenly attacked by the illness which caused his death some three months later.

Canvas, 90 inches by 59 inches. Painted in 1788.

Exhibited at the Grosvenor Gallery, 1888, No. 87; at Berlin, 1908, No. 21; and at New York, 1914, No. 7.

Formerly in the collection of LORD PETRE, at Thorndon Hall, Brentwood, Essex; and later in that of CHARLES J. WERTHEIMER, Esq.

Acquired from SIR JOSEPH DUVEEN.



FRANCES, MARCHIONESS CAMDEN

BY

SIR JOSHUA REYNOLDS, P.R.A.

FRANCES, MARCHIONESS CAMDEN

BY

SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792)

FULL length, seated on the ground, in a landscape, wearing a wide skirt spread around her; looking at the spectator; she leans her left arm on an old-gold mantle placed on a low stone wall, the right resting on her lap; her white dress, with long sleeves, is cut low at the neck; around her shoulders is a small fichu, the ends of which fall to her lap; her hair is dressed high, and a long curl falls upon her left shoulder. Background of birch-trees, with a cloudy sky.

Frances, daughter and sole heiress of William Molesworth (died 1762), of Wembury, Devonshire; and his wife, Anne (died 1767), daughter of James Smyth, of St. Audries, Somersetshire, married, 31 December, 1785, John Jeffreys Pratt, who became Viscount Bayham, 13 May, 1786, and succeeded his father as Second Earl Camden, 1794, and was created Marquess Camden, 17 September, 1812. At the time of her marriage Mr. Pratt was Member of Parliament for Bath, which city he represented as long as he remained a commoner; in 1795, as Lord Camden, he was appointed Lord Lieutenant of Ireland, and was superseded by Lord Cornwallis in 1798, after a period of disorder and rebellion. After his return to England he held several important positions in government affairs, and died at his seat, the Wilderness, in Kent, in 1840. Lady Camden pre-deceased him by eleven years, she dying in 1829.

Miss Molesworth, whom we saw a few years ago with her aunt, Lady Lucan, and her cousin Lady Spencer, is just married to Mr. Pratt, Lord Camden's son.—
SIR HORACE WALPOLE to SIR H. MANN, 8 January, 1786.

Canvas, 54 inches by 45 inches. Painted in 1777.

Exhibited at the British Institution, 1861, No. 169; at the International Exhibition, London, 1862, No. 77; at the Grosvenor Gallery, 1884, No. 43.

Engraved by L. Schiavonetti; J. S. Agar, 1823; S. W. Reynolds, 1835; and F. Bromley, 1861.

Formerly in the collection of EARL SPENCER, K.G., Althorp, Northamptonshire.

Acquired from SIR JOSEPH DUVEEN.



MRS. MEARS

BY

THOMAS GAINSBOROUGH, R.A.

MRS. MEARS

BY

THOMAS GAINSBOROUGH, R.A.

(1727-1788)

FULL length, standing in a landscape and leaning her left arm on a pedestal, which is surmounted by an urn. She wears a low-cut lilac-blue dress with ample folds and trimmed with pearls; a white petticoat, and white shoes. Her hair is dressed high and in it are flowers; her left leg is crossed over her right.

Mrs. Mears was one of the two daughters of Sir Benjamin Truman, prominent as a partner in the third generation of the firm of Truman, Hanbury and Buxton. Sir Benjamin Truman, "brewer, of Spitalfields", died 20 March, 1780, his wife having predeceased him 10 June, 1766; they had an only son, James Truman, who died 11 Nov., 1766. Sir Benjamin commissioned Gainsborough to paint this portrait, as well as one of his other daughter, who married Henry Villebois, Esq.; Gainsborough painted also the double portrait of Henry Villebois' sons. That group of pictures was shown at the Grosvenor Gallery in 1885. Mrs. Mears may have been a daughter-in-law of "Mr. Mears, of Roehampton, wine merchant", who died in 1736. Mr. Villebois, who became a partner in the firm of Truman, Hanbury and Buxton, directed by his will that after his death these portraits should remain on the same premises as his firm, so long as one of its members bore the name of Villebois, and that when that was no longer the case the pictures should be sold for the benefit of the heirs of the family. The very day that the last of the Villebois family died the portraits in question left the offices of the firm and that of Mrs. Mears was sold to Alfred C. de Rothschild, Esq.

Canvas, 88 inches by 55 inches. Painted about 1779-1780.

Exhibited at Burlington House, 1878, No. 161; and at the Grosvenor Gallery, 1885, No. 166.

Formerly in the collections of SIR BENJAMIN TRUMAN, HENRY VILLEBOIS, ALFRED C. DE ROTHSCHILD, Esq., and ALMINA, Countess of Carnarvon.

Acquired from SIR JOSEPH DUVEEN.



MRS. HENRY BEAUFOY

BY

THOMAS GAINSBOROUGH, R.A.

MRS. HENRY BEAUFOY

BY

THOMAS GAINSBOROUGH, R.A.

(1727-1788)

FULL length, standing in a landscape. Her head is turned slightly to the left, while she walks towards the right. She wears a pale yellow dress trimmed with blue, and a bodice decked with light blue muslin. Her right hand is raised to her breast, and her left falls by her side. Her light brown hair, trimmed with a ribbon, is dressed high and falls on either side of the neck in curls.

The Beaufou, Beaufo or Beaufoy family was anciently domiciled in Northamptonshire and Warwickshire; it has not been traced by Baker later than 1725. To this family, doubtless, belonged Henry Beaufoy, the Whig politician, the son of a Quaker wine-merchant in London, and the author of *The Effects of Civilization on the Real Improvement and Happiness of Mankind*, in answer to Rousseau.

The portrait of Mrs. Beaufoy, wife of Henry Beaufoy, M.P., who also, as well as his Father, Mr. Mark Beaufoy, sat to Gainsborough, was exhibited by the painter in 1780, and has always been considered one of his finest works.—MRS. STEWART ERSKINE: *The Connoisseur*, June, 1902, page 7.

Early in January, 1785, Mr. Beaufoy was sitting in Pall Mall for a full length of the exact proportions of the portrait of his wife which had been exhibited at the Royal Academy five years earlier—the portrait that was in the possession of Alfred de Rothschild.—W. T. WHITLEY: *Gainsborough*, 1915, page 234.

Canvas, 84½ inches by 55 inches. Painted about 1779-1780.

Engraved by G. Sanders and John Cother Webb.

Exhibited at the Royal Academy, 1780, No. 162.

Formerly in the collections of SIR BENJAMIN TRUMAN, HENRY VILLEBOIS, ALFRED C. DE ROTHSCHILD, ESQ., and ALMINA, Countess of Carnarvon.

Acquired from SIR JOSEPH DUVEEN.



LAVINIA, COUNTESS SPENCER

AND HER SON

VISCOUNT ALTHORP

BY

SIR JOSHUA REYNOLDS, P.R.A.

LAVINIA, COUNTESS SPENCER

AND HER SON

VISCOUNT ALTHORP

BY

SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792)

TWO full length, life-size figures in a landscape. Countess Spencer, seated at the left, wears a white dress with a black lace wrap draped around her arm and skirt, and a large black hat; her hair falls in curls upon a white fichu on her right shoulder. She is turned directly to the right, her head in profile, and holds her son, the young Lord Althorp, with both arms as he stands before her; his left hand raised to his head. A white and black toy spaniel looks up at them from the lower right corner. The background is a forest glade with a vision of light at the right.

Lavinia, the elder daughter of Sir Charles Bingham, Bart., First Earl of Lucan, was born in 1762. Her mother was Lady Margaret (died 1814), daughter of James Smyth, the miniature painter. In March, 1781, she married George John, Lord Althorp, who succeeded, October, 1783, as Second Earl Spencer (died 1834). She died 8 June, 1831.

John Charles, Viscount Althorp and Third Earl Spencer, her son, was born on 30 May, 1782; he was educated at Trinity College, Cambridge; and succeeded as the Third Earl, 10 November, 1834. Previous to his succession to the peerage he was a distinguished member of the House of Commons, and Chancellor of the Exchequer from 1830-1834; he married, 14 April, 1814, Esther, only daughter of Richard Acklom, of Wiseton Hall, Nottinghamshire. He died 1 October, 1845.

Canvas, 57 inches by 43 inches. Painted 1784-1786.

Exhibited at the British Institution, 1861, No. 162; at the International Exhibition, 1862, No. 75; at the South Kensington Museum, 1876-1878; at the Grosvenor Gallery, 1884, No. 60.

Engraved by F. Bartolozzi; S. Cousins, R.A., 1877; and F. Bromley, 1862.

Formerly in the collection of EARL SPENCER, K.G., Althorp, Northamptonshire.

Acquired from SIR JOSEPH DUVEEN.



MRS. BEDFORD AND HER SON

BY

JOHN HOPPNER, R.A.

MRS. BEDFORD AND HER SON

BY

JOHN HOPPNER, R.A.

(1758-1810)

FULL length, life-size figures moving towards the left on a terrace. The mother wears a white dress with high waist and short tight-fitting sleeves; a thin blue wrap falls across her shoulders and over her arms; white head-dress embroidered with gold, and the long ends elaborately patterned; red coral bracelets; yellow satin shoes with pink bows; the left foot advanced.

More to the left and farther from the front walks the boy who, wearing a red jacket with soft white frilled collar and long yellow breeches, holds his black hat in his extended right hand. In the background to the right, two columns and a red curtain farther back; to the left a pool of water with a wood; blue sky beyond.

Canvas, 93 inches by 58 inches.

From the collection of J. J. M. CHABOT at Wassenaar, Holland.

Acquired from SIR JOSEPH DUVEEN.



MRS. PENELOPE LEE ACTON

BY

GEORGE ROMNEY

MRS. PENELOPE LEE ACTON

BY

GEORGE ROMNEY

(1734-1802)

STANDING under a tree, with overhanging branches, near a pool of water beyond which in the distance are hills. Her gaze is directed towards the right, as she steps to the left. She is dressed entirely in white, except for her lilac-grey sash. Her large hat is heavily trimmed with white ribbons, the ends of which are tied under her chin. Her hair is elaborately curled and slightly powdered; her arms hang listlessly before her, and her hands are clasped.

Penelope was the eldest daughter of the Rev. Sir Richard Rycroft, Bart., D.D., of Calton, County York, the only surviving son of John Nelson, of Calton, by his wife Mary. By Royal license Sir Richard had, 28 Dec., 1758, taken the name of Rycroft, instead of Nelson. In 1759 he married Penelope, youngest daughter of Richard Stonehewer, Rector of Houghton-le-Spring, Durham. He died 5 July, 1786, in his fiftieth year; his widow died 13 Feb., 1821, at her house in Curzon Street, in her eighty-eighth year. They had five sons and six daughters. Penelope, the eldest daughter, born 4 March, 1764, married, in 1791, as his second wife, Nathaniel Lee Acton of Livermere Park, Ipswich, Suffolk; she died in 1819.

If there were a question of competition among these fair faces and forms of women on the walls, there can be little doubt that the golden apple would fall to the full length of Mrs. Lee Acton, lent by Lady de Saumarez. Indeed, we should not be far wrong if we were to pronounce this picture the loveliest Romney in the world. The lady's grace of figure and attitude, the charm of her face under her big hat, the pleasantness of the colour, and the freedom of the painting, place it at the very top of the artist's achievements.—*The Times*, 7 May, 1900.

Canvas, 93½ inches by 57½ inches. Painted in May and June, 1791, the year of her marriage.

The Portrait of the first wife of Mr. Lee Acton is also in this collection.

Engraved by Scott Bridgewater, 1901.

Exhibited at Burlington House, 1879, No. 42; at the Grafton Galleries, 1900, No. 33; and at Burlington House, 1907, No. 93.

Formerly in the collection of MISS BROKE, then of LORD DE SAUMAREZ, and of LADY DE SAUMAREZ at 43, Grosvenor Place, S.W.

Acquired from SIR JOSEPH DUVEEN.



“THE BECKFORD CHILDREN”

BY

GEORGE ROMNEY

“THE BECKFORD CHILDREN”

BY

GEORGE ROMNEY

(1734-1802)

TWO children in a summer landscape. The elder sister, Margaret, is standing and turned towards the left, but looking out over her shoulder. She wears a white dress lined with pink; short sleeves, and bows on the breast and arms; a black belt, and a black band round her head.

The younger sister, Susan, wears a white dress which has a black belt with a silver buckle; a white lace mob-cap with a pink bow; white stockings and red shoes. Seated on the ground, her right hand on her lap; looking up at her sister.

Margaret Maria Elizabeth, the elder daughter of William Beckford, of Fonthill, the celebrated traveller and author, was born in 1784; her mother was Lady Margaret, daughter of Charles (Gordon), Fourth Earl of Aboyne. In May, 1811, she married, much against her father's wishes, Colonel (afterwards Lieut.-General) Orde, a member of a Northumberland family and a clever soldier. She died at Bath, 7 Sept., 1818, her father's anger enduring until the end.

Susan Euphemia, the younger daughter, was born at the Château-la-Tour, Vevey, Switzerland, 14 May, 1785. She married, 26 April, 1810, Alexander (Hamilton), Tenth Duke of Hamilton and Seventh Duke of Brandon, K.G. (born 3 Oct., 1767), eldest son of Archibald, Ninth Duke of Hamilton. Styled Marquess of Douglas and Clydesdale, 1799-1819, he was Ambassador to St. Petersburg, 1802-1807.

He succeeded to the Dukedom 16 Feb., 1819. He was bearer of St. Edward's Crown at the Coronation of William IV. He is styled on his garter-plate, "Premier Duc d'Ecosse." He died 12, Portman Square, 18 August, 1852. She died 27 May, 1859. They had issue, William, the Eleventh Duke of Hamilton, and Lady Susan Harriet Catherine who, 27 Nov., 1832, married Henry, Earl of Lincoln, afterwards Fifth Duke of Newcastle.

Canvas, 59 inches by 48 inches. Painted 1789-1791.

Exhibited at Edinburgh, 1884, No. 239; and at the New Gallery, 1890, No. 3.

Formerly in the collection of the DUKES OF HAMILTON at Hamilton Palace, Lanarkshire.

Acquired from SIR JOSEPH DUVEEN.



MRS. SUSANNAH LEE ACTON

BY

GEORGE ROMNEY

MRS. SUSANNAH LEE ACTON

BY

GEORGE ROMNEY

(1734-1802)

THREE-QUARTER length, seated in a landscape to the left, and looking at the observer. She wears a white dress, a blue sash and a broad, flat white cap trimmed with blue.

Susannah was the elder daughter of Sir Thomas Miller, Fifth Bart., of Lavant, near Chichester, and afterwards of Froyle, near Alton, Hants (1735-1816), M.P. for Lewes, 1774-1778, by his first wife Hannah, daughter of Alderman Black, of Norwich. She married, as his first wife in 1787, Nathaniel Lee Acton, who was born in 1757, matriculated at New College, Oxford, 30 May, 1775, aged 17, and died 1 Jan., 1836, aged 79. She died in 1789.

But of all the English painters in the first room Romney leaves the most delightful impression. . . . by the sentiment of grace which governs his choice of pose and attitude, and the feeling for feminine charm and various fascination which finds expression in the faces of his women. . . . The expression of the first Mrs. Lee Acton is arch and roguish, happily in harmony with her action and attitude.—*The Times*, 6 Jan., 1879.

Romney is represented by one of his finest works, the full length of the second Mrs. Lee Acton, and by a good but more ordinary portrait of her predecessor, Mr. Lee Acton's first wife.—*Times*, 13 Feb., 1907.

Canvas, 49½ inches by 39½ inches. Painted in Dec., 1786, and Jan., 1787, shortly before her marriage.

Romney painted not only the first and the second wife, portraits both in this collection, but the husband also.

Exhibited at Burlington House, 1879, No. 20; at the Grafton Galleries, 1900, No. 34; and at Burlington House, 1907, No. 98.

Formerly in the collection of MISS BROKE, then of LORD DE SAUMAREZ, and of LADY DE SAUMAREZ at 43, Grosvenor Place, London.

Acquired from SIR JOSEPH DUVEEN.



MASTER WILLIAM BLAIR

BY

SIR HENRY RAEBURN, R.A.

MASTER WILLIAM BLAIR

BY

SIR HENRY RAEBURN, R.A.

(1756-1823)

BUST portrait; the body turned slightly towards the left, gazing almost full front. In a russet-brown doublet with buttons; a turned down collar of fine white linen; the throat is partially seen. About 11 years of age, he has a delightful and ingenuous expression, and fair wavy hair. Neutral background.

Master William Blair was the son of the Rt. Hon. Robert Blair of Avontown, near Linlithgow, Lord President of the College of Justice, Edinburgh, and his wife Isabella Cornelia Halkett Blair, of Lawhill, Fifeshire. He was born about 1803 at Avontown and, like his father, devoted his life to the law. In 1821 he was admitted a member of the Faculty of Advocates, and soon obtained a considerable practice at the Bar. His grandfather, Robert Blair, was the well-known author of *The Grave*, a morbid poem in blank verse published in 1743 and hailed with success. Master William Blair died in 1873.

Canvas, 30 inches by 25 inches. Painted about 1814.

Exhibited at the Raeburn Exhibition, Edinburgh, 1824; and at the National Gallery, Edinburgh, 1876, No. 240.

Formerly in the collection of Miss CORNELIA BLAIR at Scotstown, Peebles.

Acquired from SIR JOSEPH DUVEEN.



EMMA, LADY HAMILTON

BY

GEORGE ROMNEY

EMMA, LADY HAMILTON

BY

GEORGE ROMNEY

(1734-1802)

THREE-QUARTER length, seated in a chair, and dressed in white. Her body directed towards the left and her eyes to the front. She wears a large straw hat trimmed with broad ribbon, a white band over her hat and under her chin. Her chin rests against the back of her left hand, with the fingers of her right hand touching her left elbow.

Her father's name was Lyon, and no satisfactory reason has ever been given for her adopting the name of Hart. Born, it is said, on 26 April, 1761, at Denhall, Chester, she was the only child of Henry Lyon, a blacksmith. While she was still but a child her mother moved to Hawarden; entering the service of Mrs. Thomas, wife of the Parish Doctor in 1774-5; Emma remained there until the age of 16. In 1781 she was living under the protection of Sir Henry Fetherstonhaugh. She placed herself under the protection of the Hon. Charles Greville in 1782. From then until 1786, as well as on her return to England in 1791, her name is frequently met with in connection with Romney. Befriended by Sir William Hamilton in 1786, she became his mistress; on 6 Sept., 1791, she was married to him. He died in 1803. Emma, from 1796, lived with and for Lord Nelson until his death at the Battle of Trafalgar in 1805. She in turn met her death at Calais 15 Jan., 1815.

Canvas, 30 inches by 25 inches. Painted about 1792.

This picture is, doubtless, to be identified with the "Three quarters in a straw hat, called 'Emma', finished for Mr. Crawford," which is mentioned in John Romney's *Memoirs*, page 181, and referred to in Romney's *Ledger* as the "Three quarters, paid for by Mr. Crawford, 30 guineas, Sept. 17, 1792, and sent home to Mr. Crawford's, No. 48, Brook Street, July 21, 1792."

Engraved by John Jones, George Zobel, E. Stamp and others.

Exhibited at the Grafton Galleries, 1900, No. 49.

Formerly in the collection of TANKERVILLE CHAMBERLAYNE, Esq., and, later, of ALFRED C. DE ROTHSCHILD, Esq.

Acquired from SIR JOSEPH DUVEEN.



LADY CAROLINE AND
LADY ELIZABETH SPENCER

BY

GEORGE ROMNEY

LADY CAROLINE AND LADY ELIZABETH SPENCER

BY

GEORGE ROMNEY

(1734-1802)

TWO three-quarter length seated figures. Lady Caroline, on the left, wears a red dress with a blue sash, a white lace fichu and apron; and a blue ribbon in her hair. She holds a crayon in her right hand and leans on a drawing board as she sketches a statuette that is placed, more towards the left, on a table in front of her. She turns her head towards Lady Elizabeth who, on the right, wears a white muslin dress, and a ribbon in her hair. The latter, seated on a red upholstered stool, is playing the harp. Architectural setting with a red curtain and, in the centre, a landscape background seen through a window.

Lady Caroline Spencer was the eldest daughter of George, Fourth Duke of Marlborough, K.G. (1739-1817) by his wife Caroline (Russell), only daughter of John, Fourth Duke of Bedford. Born 27 Oct., 1763, she married, 19 March, 1792, Henry, Second Viscount Clifden (1761-1836), and died, 23 Nov., 1813, having had issue.

Lady Elizabeth Spencer, second daughter of the same marriage, was born 20 Dec., 1764; she married, 6 Feb., 1790, her cousin John Spencer, Esq., son of Lord Charles Spencer; she died 11 Dec., 1812.

Canvas, 57 $\frac{3}{4}$ inches by 73 $\frac{1}{2}$ inches. Painted at different periods between 1786 and 1792. Inscribed with the names of the sitters.

Engraved by H. Greenhead under the title of "Beauty and the Arts".

Exhibited at Burlington House, 1892, No. 141; at Berlin, 1908, No. 110, and in New York, 1914, No. 10.

Formerly in the collection of HENRY, Fourth Viscount Clifden; and of CHARLES WERTHEIMER, Esq.

Acquired from SIR JOSEPH DUVEEN.



GEORGIANA, DUCHESS OF
DEVONSHIRE

BY

SIR JOSHUA REYNOLDS, P.R.A.

GEORGIANA, DUCHESS OF DEVONSHIRE

BY

SIR JOSHUA REYNOLDS, P.R.A.
(1723-1792)

FULL length, standing to the right, facing left, at the top of a flight of stone steps, her right hand placed upon the balustrade, her left hand holding her dress at the side. Her hair is dressed high, and ornamented with pearls and grey and red feathers; a long curl touches her shoulder; her cream-coloured dress is cut low at the neck, and the skirt is fashioned with ample folds and pleats; a gauzy scarf surrounds her right arm and floats in the air below. A background of trees, with an open view of a park, and a statue at the left.

Georgiana Cavendish, Duchess of Devonshire, eldest daughter of John, First Earl Spencer, was born 9 June, 1757. She married, in June, 1774, the Fifth Duke of Devonshire, who was regarded as the "first match" in England, and his wife became the reigning queen of society. Though entering with great zest into the fashionable amusements of the time, she possessed intellectual and moral characteristics of a kind which entitled her to be classed above the ordinary women of fashion. She delighted in the society of persons of talent, and numbered among her special friends, Walpole, Fox, Sheridan, Selwyn, and Dr. Johnson. She died at Devonshire House, Piccadilly, 30 March, 1806, and was buried in the family vault at St. Stephen's Church, Derby. She left a son and two daughters.

Canvas, 94 inches by 57 inches.

Exhibited at the Royal Academy, 1776, No. 233; the British Institution, 1861, No. 192; and at the International Exhibition, London, 1862, No. 76.

Engraved by Valentine Green, 1780; Freeman, 1820; and S.W. Reynolds (S. Cousins, R.A.), 1878.

Formerly in the collection of EARL SPENCER, K. G., Althorp, Nottinghamshire.

Acquired from SIR JOSEPH DUVEEN.



CHARLES FREDERICK ABEL

BY

THOMAS GAINSBOROUGH, R.A.

CHARLES FREDERICK ABEL

BY

THOMAS GAINSBOROUGH, R.A.

(1727-1788)

THE Composer is represented at full length, seated in an arm-chair, at a table on which he is writing music, his *viol-de-gamba* and bow resting against his left knee. On the table are a sheet of music-paper, upon which he writes, an inkwell, and a snuffbox on which his left hand is resting. His dress consists of a brown coat, with gold embroidered loop fastenings, a brown and gold waistcoat, a lace neckerchief and ruffles, white hose and black shoes. He is slightly turned to the right, looking straight before him. A white Pomeranian dog lies at his feet. There is a column on the left in the background, and a green curtain on the right.

Charles Frederick Abel, the celebrated musician, was born in 1725. He received his first musical education from his father, and later studied at Leipzig, where he was probably the pupil of Bach. He was in the Court Band at Dresden, and in 1759 he went to England and was appointed Chamber Musician to the Queen. He and Gainsborough were close friends, united by the common bond of a passion for music. He died 20 June, 1787.

Canvas, 86½ inches by 57 inches. Painted in 1777.

Exhibited at the Royal Academy, 1777, No. 135; at Burlington House, 1894, No. 104; New York, 1914, No. 4.

Engraved on wood by Henry Wolf as a private print.

Formerly in the collection of the EARL OF EGREMONT, Petworth, Sussex; CHARLES WERTHEIMER, Esq., London; and GEORGE J. GOULD, Esq., New York.

Acquired from SIR JOSEPH DUVEEN.



MRS. FRANCIS BURTON

BY

GEORGE ROMNEY

MRS. FRANCIS BURTON

BY

GEORGE ROMNEY

(1734-1802)

HALF length, seated to right, nearly full face and looking at the observer. She wears a white dress, with a deep frill, cut low at the neck, and with short sleeves. Her left arm rests against the edge of a table; in her right hand she holds a book. Her powdered hair is worn in loose curls on either side of the head and falls behind the shoulders. The background is a suggested landscape, with a part of a red curtain at the upper right corner.

Mrs. Burton was the eldest daughter of N. Halhead, Esq., of Woodstock, Oxfordshire. In January, 1788, she married Francis Burton, Esq., the eminent lawyer, Recorder of Oxford and a King's Counsel; appointed July, 1778, one of the Judges of Wales, and, July 1, 1788, puisne Judge of Chester; Member of Parliament for Woodstock and Oxford in several parliaments; Father of the Benchers of Lincoln's Inn; he died December, 1832, aged 89. Details of Mrs. Burton's life are not available, neither is the date of her death. She lived with her husband at No. 15 Bloomsbury Square, London, and at Edworth, near Biggleswade, Bedfordshire.

Sittings for this picture took place on the following dates in the year 1789; March 21 and 27, April 27, May 5, 13 and 22, June 13, July 20 and 23, and October 30. It was sent home on November 20, and on November 24 it was paid for by Mr. Burton.

Canvas, 36 inches by 28 inches. Painted in 1789.

Exhibited at Burlington House, 1885, No. 38.

Formerly in the collections of FRANCIS BURTON, Esq., K.C., M.P.; G. G. MAITLAND, Esq., and C. W. MANSELL LEWIS, Esq., London.

Acquired from SIR JOSEPH DUVEEN.



A VIEW ON THE STOUR, NEAR
DEDHAM

BY

JOHN CONSTABLE, R.A.

A VIEW ON THE STOUR, NEAR DEDHAM

BY

JOHN CONSTABLE, R.A.

(1776-1837)

VIEW looking across meadows, through which the river is seen winding, with a church and village in the distance; in the foreground are three barges, two of them are being punted along, while the third, of which only a portion is seen, is moored to the bank, on which stands a grey horse; on the right, near a cottage, the river is crossed by a bridge, over which a woman with a child in her arms is passing; a barge is sailing along in the distance; an eel spear lies on the bank in the foreground; beyond are a boat, and a woman stooping at the water's edge; blue sky with clouds.

I have sent my large picture to the Academy. I never worked so hard before. The composition is almost totally changed from what you saw. I have taken away the sail, and added another barge in the middle of the picture, with a principal figure, altered the group of trees, and made the bridge entire. The picture has now a rich centre and the right-hand side becomes only an accessory. I have endeavoured to paint with more delicacy.—CONSTABLE, *in a letter to his friend, the Rev. John Fisher, nephew of the Bishop of Salisbury*, dated 13 April, 1822.

Canvas, 52 inches by 75 inches. Painted in 1822.

Exhibited at the Royal Academy, London, 1822, No. 183; at Burlington House, 1889, No. 197.

Engraved by David Lucas in his "English Landscape Scenery," 1855.

Formerly in the collection of T. HORROCKS MILLER, Esq., Poulton-le-Fielde, Lancashire.

Acquired from SIR JOSEPH DUVEEN.



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